

## READING TEST

### Passage I

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence. She had lived nearly twenty-one years in the world with very little to distress or vex her. She was the youngest of the two daughters of a most affectionate, indulgent father, and had, in consequence of her sister's marriage, been mistress of his house from a very early period. Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses, and her place had been taken by an excellent governess who had fallen little short of a mother in affection.

Sixteen years had Miss Taylor been in Mr. Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of Emma. Between them it was more the intimacy of sisters. Even before Miss Taylor had ceased to hold the nominal office of governess, the mildness of her temper had hardly allowed her to impose any restraint. The shadow of authority being now long passed away, they had been living together as friend and friend very mutually attached, and Emma doing just what she liked, highly esteeming Miss Taylor's judgment, but directed chiefly by her own. The real evils, indeed, of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her.

Sorrow came—a gentle sorrow—but not at all in the shape of any disagreeable consciousness. Miss Taylor married. It was Miss Taylor's loss which first brought grief. It was on the wedding-day of this beloved friend that Emma first sat in mournful thought of any continuance. The wedding over, and the bride-people gone, she and her father were left to dine together, with no prospect of a third to cheer a long evening. Her father composed himself to sleep after dinner, as usual, and she had then only to sit and think of what she had lost.

The marriage had every promise of happiness for her friend. Mr. Weston was a man of unexceptionable

character, easy fortune, suitable age, and pleasant manners. There was some satisfaction in considering with what self-denying, generous friendship she had always wished and promoted the match, but it was a black morning's work for her. The want of Miss Taylor would be felt every hour of every day. She recalled her past kindness—the kindness, the affection of sixteen years—how she had taught her and how she had played with her from five years old—how she had devoted all her powers to attach and amuse her in health—and how she had nursed her through the various illnesses of childhood. A large debt of gratitude was owing here, but the intercourse of the last seven years, the equal footing and perfect unreserve which had soon followed Isabella's marriage, on their being left to each other, was yet a dearer, tenderer recollection. She had been a friend and companion such as few possessed: intelligent, well-informed, useful, gentle, knowing all the ways of the family, interested in all its concerns, and peculiarly interested in her, in every pleasure, every scheme of hers—one to whom she could speak every thought as it arose, and who had such an affection for her as could never find fault.

How was she to bear the change? It was true that her friend was going only half a mile from them, but Emma was aware that great must be the difference between a Mrs. Weston, only half a mile from them, and a Miss Taylor in the house. With all her advantages, natural and domestic, she was now in great danger of suffering from intellectual solitude.

This passage is an adapted excerpt from Jane Austen's novel *Emma*. In this passage, *Emma* confronts a change in her previously happy life.

1. According to the passage, what are the greatest disadvantages facing Emma?
  - A. Her father is not a stimulating conversationalist, and she is bored.
  - B. She is lonely and afraid that Mrs. Weston will not have a happy marriage.
  - C. She is used to having too much her way, and she thinks too highly of herself.
  - D. She misses the companionship of her mother, her sister, and Miss Taylor.

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2. The name of Emma's sister is:  
F. Mrs. Weston.  
G. Isabella.  
H. Miss Taylor.  
J. Mrs. Woodhouse.
3. As described in the passage, Emma's relationship with Miss Taylor can be characterized as:  
A. similar to a mother-daughter relationship.  
B. similar to the relationship of sisters or best friends.  
C. weaker than Emma's relationship with her sister.  
D. stronger than Miss Taylor's relationship with her new husband.
4. As used in line 27, *disposition* can most closely be defined as:  
F. a tendency.  
G. control.  
H. placement.  
J. transfer.
5. Which of the following are included in Emma's memories of her relationship with Miss Taylor?  
I. Miss Taylor taking care of Emma during childhood illnesses  
II. Miss Taylor's interest in all of the concerns of Emma's family  
III. Miss Taylor teaching her mathematics  
IV. Miss Taylor scolding her for being selfish  
A. I, III, and IV only  
B. I and III only  
C. II, III, and IV only  
D. I and II only
6. It is most reasonable to infer from Emma's realization that "great must be the difference between a Mrs. Weston, only half a mile from them, and a Miss Taylor in the house" (lines 72–74) that:  
F. Miss Taylor will no longer be a part of Emma's life.  
G. Emma is happy about the marriage because now she will have more freedom.  
H. Emma regrets that her relationship with Miss Taylor will change.  
J. Emma believes that her relationship with Miss Taylor will become stronger.
7. Based on the passage, Emma could best be described as:  
A. sweet and naïve.  
B. self-centered and naïve.  
C. self-centered and headstrong.  
D. unappreciative and bitter.
8. The passage suggests that the quality Emma values most in a friend is:  
F. charisma.  
G. devotion.  
H. honesty.  
J. intelligence.
9. How does Emma view Mr. Weston?  
A. She thinks that he is an excellent match, and it required considerable self-sacrifice to not pursue him herself.  
B. She considers him to be a respectable if somewhat average match for her friend.  
C. She sees him as an intruder who has carried away her best friend in "a black morning's work" (line 50).  
D. She believes he is an indulgent, easily swayed man, reminiscent of her father.

**STOP**

## Passage II

The students had no idea of the real purpose of the study they had volunteered for. . . . So when 40 black and 40 white Princeton undergraduates volunteered to play mini-golf, the psychologists dissembled a bit.

(5) This is a test of “natural ability,” Jeff Stone and his colleagues informed some of the kids. This is a test of “the ability to think strategically,” they told others. Then the students—non-golfers all—played the course, one at a time. Among those told the test (10) measured natural ability, black students scored, on average, more than four strokes better than whites. In the group told the test gauged strategic savvy, the white kids scored four strokes better, the researchers reported last year. “When people are reminded of a (15) negative stereotype about themselves—‘white men can’t jump’ or ‘black men can’t think’—it can adversely affect performance,” says Stone, now at the University of Arizona.

Another group of students, 46 Asian American (20) female undergrads at Harvard, thought they were taking a tough, 12-question math test. Before one group attacked the advanced algebra, they answered written questions emphasizing ethnicity (“How many generations of your family have lived in America?”). (25) Another group’s questionnaire subtly reminded them of their gender (“Do you live on a co-ed or single-sex dorm floor?”). Women who took the math test after being reminded of their Asian heritage—and thus, it seems, the stereotype that Asians excel at math— (30) scored highest, getting 54 percent right. The women whose questionnaire implicitly reminded them of the stereotype that, for girls, “math is hard,” as Barbie infamously said, scored lowest, answering 43 percent correctly.

(35) The power of stereotypes, scientists had long figured, lay in their ability to change the behavior of the person holding the stereotype. . . . But five years ago Stanford University psychologist Claude Steele showed something else: it is the targets of a stereotype (40) whose behavior is most powerfully affected by it. A stereotype that pervades the culture the way “ditzy blondes” and “forgetful seniors” do makes people painfully aware of how society views them—so painfully aware, in fact, that knowledge of the (45) stereotype can affect how well they do on intellectual and other tasks. . . .

In their seminal 1995 study, Steele and Joshua (50) Aronson, now at New York University, focused on how the threat posed by stereotypes affects African Americans. They reasoned that whenever black students take on an intellectual task, like an SAT, they face the prospect of confirming widely held suspicions about their brainpower. This threat, the psychologists

suspected, might interfere with performance. To test (55) this hunch, Steele and Aronson gave 44 Stanford undergrads questions from the verbal part of the tough Graduate Record Exam. One group was asked, right before the test, to indicate their year in school, age, major, and other information. The other group (60) answered all that, as well as one final question: what is your race? The results were sobering. “Just listing their race undermined the black students’ performance,” says Steele, making them score (65) significantly worse than blacks who did not note their race, and significantly worse than all whites. But the performance of black Stanfordites who were not explicitly reminded of their race equaled that of whites, found the scientists.

You do not even have to believe a negative (70) stereotype to be hurt by it, psychologists find. As long as you care about the ability you’re being tested on, such as golfing or math, and are familiar with the stereotype (“girls can’t do higher math”), it can sink you. What seems to happen is that as soon as you (75) reach a tough par three or a difficult trig problem, the possibility of confirming, and being personally reduced to, a painful stereotype causes enough distress to impair performance. “If you are a white male and you find yourself having difficulty, you may begin to (80) worry about failing the test,” says psychologist Paul Davies of Stanford in an upcoming paper. But “if you are a black male. . . you begin to worry. . . about failing your race by confirming a negative stereotype.”

The passage below is excerpted from “The Stereotype Trap” by Sharon Begley (© 2000 Newsweek, Inc.). The passage explains recent research on the effects of stereotypes on performance.

1. According to the passage, simply specifying one’s race before a test:
  - A. has a more marked effect than specifying one’s gender.
  - B. is too inconsequential to have any significant influence.
  - C. can affect one’s performance on that test.
  - D. is less likely to have influence than seeing subliminal messages flashed quickly on a monitor.

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2. According to the passage, which of the following is NOT true?
- F. A person must believe that a stereotype is true in order to be affected by that stereotype.
  - G. Stereotypes about race, age, and gender have all been demonstrated to affect the performance of test subjects.
  - H. Though the influence of stereotypes on their subjects has only been investigated relatively recently, the influence of stereotypes on those who believe them has long been accepted.
  - J. Stereotypes can continue to have an influence on people throughout their lives.
3. It can be inferred from the description of the experiment in the first paragraph (lines 1–18) that many of the students involved:
- I. were aware of racial stereotypes about inherent physical and mental abilities.
  - II. felt pressure to disprove the hypothesis of the experiment.
  - III. likely scored differently because of educational disparities.
- A. I only
  - B. II only
  - C. I and II only
  - D. I and III only
4. The author most likely mentions “a difficult trig” problem in line 75 to:
- F. emphasize that most stereotypes involve mental abilities.
  - G. provide an example of a task with which stereotypes can interfere.
  - H. imply that gender stereotypes, like those about mathematical ability, have more influence than stereotypes about age or race.
  - J. explain the existence of prevalent gender stereotypes about mathematical reasoning.
5. Based on the passage, the author would most likely agree with which of the following?
- A. By understanding the origins of stereotypes, we can work towards a world in which fewer and fewer people believe such ideas.
  - B. Although stereotypes about race and age are still prevalent, gender stereotypes are increasingly less widespread.
  - C. It is possible to be severely affected by a stereotype which you believe to be untrue.
  - D. As people grow older, they are likely to be less directly affected by stereotypes.
6. The primary intent of the author of the passage was most likely to:
- F. trace the history of the effect of stereotypes on test performance.
  - G. explain the sociological mechanisms by which stereotypes develop and spread.
  - H. summarize a number of scientific investigations into the influence of stereotypes on those about whom the stereotypes are held.
  - J. investigate the extent to which racial stereotypes affect students’ performance on college entrance exams.
7. As used in line 4, the word *dissembled* most closely means:
- A. took apart.
  - B. hid their true purpose.
  - C. talked extensively.
  - D. communicated in an unfamiliar way.
8. Which of the following characteristics is NOT the subject of a stereotype cited in the passage?
- F. Age
  - G. Gender
  - H. Religion
  - J. Race
9. Based on the final paragraph, it is reasonable to infer that the author believes which of the following?
- A. People can be influenced by stereotypes while making important life decisions.
  - B. People are unlikely to change long-held beliefs based on exposure to stereotypes.
  - C. “Subliminal priming” provides too brief an exposure to adequately assess the impact of stereotypes.
  - D. Exposure to negative stereotypes is the primary cause of frailty and senility in seniors.
10. What was the conclusion of the “seminal 1995 study” cited in line 47?
- F. Stereotypes about “natural ability” often have more impact than those about mental abilities.
  - G. Because of a need to disprove negative stereotypes, many African Americans perform better when aware of those stereotypes.
  - H. For the undergraduates studied, stereotypes about the mathematical ability of Asian Americans had more impact than stereotypes about the same ability in African Americans.
  - J. For many African Americans, an awareness of negative stereotypes about intellectual ability can impair test performance.

**STOP**

### Passage III

Line There can be little doubt that women artists have  
(5) been most prominent in photography and that they  
have made their greatest contribution in this field. One  
reason for this is not difficult to ascertain. As several  
historians of photography have pointed out,  
photography, being a new medium outside the  
traditional academic framework, was wide open to  
women and offered them opportunities that the older  
fields did not. . . .

(10) All these observations apply to the first woman to  
have achieved eminence in photography, and that is  
Julia Margaret Cameron. . . . Born in 1815 in Calcutta  
into an upper-middle-class family and married to  
Charles Hay Cameron, a distinguished jurist and  
(15) member of the Supreme Court of India, Julia Cameron  
was well-known as a brilliant conversationalist and a  
woman of personality and intellect who was  
unconventional to the point of eccentricity. Although  
the mother of six children, she adopted several more  
(20) and still found time to be active in social causes and  
literary activities. After the Camerons settled in  
England in 1848 at Freshwater Bay on the Isle of  
Wight, she became the center of an artistic and literary  
circle that included such notable figures as the poet  
(25) Alfred Lord Tennyson and the painter George  
Frederick Watts. Pursuing numerous activities and  
taking care of her large family, Mrs. Cameron might  
have been remembered as still another rather  
remarkable and colorful Victorian lady had it not been  
(30) for the fact that, in 1863, her daughter presented her  
with photographic equipment, thinking her mother  
might enjoy taking pictures of her family and friends.  
Although forty-eight years old, Mrs. Cameron took up  
this new hobby with enormous enthusiasm and  
(35) dedication. She was a complete beginner, but within a  
very few years she developed into one of the greatest  
photographers of her period and a giant in the history  
of photography. She worked ceaselessly as long as  
daylight lasted and mastered the technical processes of  
(40) photography, at that time far more cumbersome than  
today, turning her coal house into a darkroom and her  
chicken house into a studio. To her, photography was a  
“divine art,” and in it she found her vocation. In 1864,  
she wrote triumphantly under one of her photographs,  
(45) “My First Success,” and from then until her death in  
Ceylon in 1874, she devoted herself wholly to this art.

Working in a large format (her portrait studies are  
usually about 11 inches by 14 inches) and requiring a  
long exposure (on the average five minutes), she  
(50) produced a large body of work that stands up as one of  
the notable artistic achievements of the Victorian  
period. The English art critic Roger Fry believed that  
her portraits were likely to outlive the works of artists

who were her contemporaries. Her friend Watts, then a  
(55) very celebrated portrait painter, inscribed on one of her  
photographs, “I wish I could paint such a picture as  
this.” . . . Her work was widely exhibited, and she  
received gold, silver, and bronze medals in England,  
America, Germany, and Austria. No other female artist  
(60) of the nineteenth century achieved such acclaim, and  
no other woman photographer has ever enjoyed such  
success.

Her work falls into two main categories on which  
her contemporaries and people today differ sharply.  
(65) Victorian critics were particularly impressed by her  
allegorical pictures, many of them based on the poems  
of her friend and neighbor Tennyson. . . . Contemporary  
taste much prefers her portraits and finds her narrative  
scenes sentimental and sometimes in bad taste. Yet,  
(70) not only Julia Cameron, but also the painters of that  
time loved to depict subjects such as *The Five Foolish  
Virgins* or *Pray God, Bring Father Safely Home*. Still,  
today her fame rests upon her portraits for, as she  
herself said, she was intent upon representing not only  
(75) the outer likeness but also the inner greatness of the  
people she portrayed. Working with the utmost  
dedication, she produced photographs of such eminent  
Victorians as Tennyson, Browning, Carlyle, Trollope,  
Longfellow, Watts, Darwin, Ellen Terry, Sir John  
(80) Herschel, who was a close friend of hers, and Mrs.  
Duckworth, the mother of Virginia Woolf.

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Publishers, Inc.)

1. Which of the following conclusions can be reasonably drawn from the passage’s discussion of Julia Margaret Cameron?
  - A. She was a traditional homemaker until she discovered photography.
  - B. Her work holds a significant place in the history of photography.
  - C. She was unable to achieve in her lifetime the artistic recognition she deserved.
  - D. Her eccentricity has kept her from being taken seriously by modern critics of photography.

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2. According to the passage, Cameron is most respected by modern critics for her:
- F. portraits.
  - G. allegorical pictures.
  - H. use of a large format.
  - J. service in recording the faces of so many twentieth-century figures.
3. The author uses which of the following methods to develop the second paragraph (lines 10–46)?
- A. A series of anecdotes depicting Cameron’s energy and unconventionality
  - B. A presentation of factual data demonstrating Cameron’s importance in the history of photography
  - C. A description of the author’s personal acquaintance with Cameron
  - D. A chronological account of Cameron’s background and artistic growth
4. As it is used in the passage, *cumbersome* (line 40) most closely means:
- F. difficult to manage.
  - G. expensive.
  - H. intense.
  - J. enjoyable.
5. When the author says that Cameron had found “her vocation” (line 43), his main point is that photography:
- A. offered Cameron an escape from the confines of conventional social life.
  - B. became the main interest of her life.
  - C. became her primary source of income.
  - D. provided her with a way to express her religious beliefs.
6. The main point of the third paragraph is that Cameron:
- F. achieved great artistic success during her lifetime.
  - G. is the greatest photographer that ever lived.
  - H. was considered a more important artist during her lifetime than she is now.
  - J. revolutionized photographic methods in the Victorian era.
7. According to the passage, the art of photography offered women artists more opportunities than did other art forms because it:
- A. did not require expensive materials.
  - B. allowed the artist to use family and friends for subject matter.
  - C. was nontraditional.
  - D. required little artistic skill.
8. *The Five Foolish Virgins* and *Pray God, Bring Father Safely Home* are examples of:
- F. portraits of celebrated Victorians.
  - G. allegorical subjects of the sort that were popular during the Victorian era.
  - H. photographs in which Cameron sought to show a subject’s outer likeness and inner greatness.
  - J. photographs by Cameron that were scoffed at by her contemporaries.

**STOP**

# ANSWERS

## Passage I   Passage II   Passage III

- |      |       |      |
|------|-------|------|
| 1. C | 1. C  | 1. B |
| 2. G | 2. F  | 2. F |
| 3. B | 3. A  | 3. D |
| 4. F | 4. G  | 4. F |
| 5. D | 5. C  | 5. B |
| 6. H | 6. H  | 6. F |
| 7. C | 7. B  | 7. C |
| 8. G | 8. H  | 8. G |
| 9. B | 9. A  |      |
|      | 10. J |      |